

# HACKNEY PEOPLE'S PRESS

## AND THE GAS-BAG



This issue of Hackney People's Press contains a special pull-out supplement, this summer's edition of the famous HACKNEY GASBAG. Packed with news, features, cartoons and photographs, it has been completely written and produced by a group of local children in a summer playscheme.

ZA NUSSI



Brick Lane, 20th August. For full story see inside, page 2.  
Photo: Andrew Wiard (Report)

# SOCIAL WORK STRIKE FOR HACKNEY?

On 21st August all Tower Hamlets social workers, assistants and ancillaries went on indefinite strike. This was a result of a dispute between NALGO, the social workers' union, and the local authority. Already social workers in Southwark and Newcastle are on strike and the dispute could well spread to Hackney. HPP was told by a departmental representative of NALGO that Hackney Social Services will be on strike "certainly before Christmas". Representatives will probably recommend to a full departmental meeting on 4 September that a postal ballot of all members for strike action should be held. This ballot has to be carried out before NALGO will call an official strike.

The Tower Hamlets ballot authorised by NALGO's national executive committee, returned an 84% vote to strike with pay and a 78% vote to strike without pay - a good indication of the commitment of the workers to the action.

The strike was forced by the refusal of Tower Hamlets Council to negotiate on the regrading of social workers' salaries. The present grades are part of a national agreement which has not been revised since 1971. It is official NALGO policy, the union to which the majority of social workers belong, to negotiate social workers' pay locally. The fact that there has been no revision of gradings since 1971 has meant that their salaries have risen considerably less than other local government officers. Furthermore the present grading structure takes no consideration of any of the additional duties and responsibilities that social workers have been given since 1971. Most social workers now receive less than the national average wage.

Until recently social workers' salaries in London were negotiated at the Greater London Whitley Council. The decision by NALGO to negotiate locally obviously makes the Whitley Council's role unacceptable, and an offer made by the Council last month, considerably less than the claim by Tower Hamlets and most other London boroughs, was firmly rejected. The Whitley Council seem unwilling to give up their negotiating role and have stated that they would advise all the London boroughs to make the same offer individually - not to be negotiated, but on a "take it or leave it" basis. This puts the Whitley Council into a confused position of seeming to accept the principle of local agreements but without any negotiation being acceptable to them.

Tower Hamlets social workers are only the latest who find themselves forced to take industrial action over their conditions. Lambeth have already been successful on a regrading claim. Newcastle and Southwark

have been on official strike since the middle of August. Lewisham had a one-day stoppage on 14 August and Ealing had one the week after. Meanwhile Ealing have voted for industrial action over their regrading claim. A spokesperson for Newcastle Council has said that the claim was rejected because it breaks the National agreement, apparently ignoring the fact that NALGO are no longer a party to that agreement.

## UNSELFISH

It would be very easy to accuse the social workers of acting irresponsibly and of causing great hardship to their clients in order to improve their own lot. Hackney People's Press accepts the social workers' explanations throughout the country that the claims are far from being selfish.

The only way that social service departments are going to be able to provide a decent service to people is by employing sufficient staff. This means that reasonable conditions of service must be offered: ie decent pay and opportunities for training. This is even more important in the most deprived boroughs like Tower Hamlets and Hackney where the pressures are greatest. Most social workers agree that to do the job properly they need training, and it is for this reason that most of the social workers' claims include demands to put more resources into training. It is expensive, so most boroughs ignore this necessity and employ mostly unqualified workers without any guarantee of training. The result is a poorly paid workforce who are ill-equipped to do their job properly. Social work will never be a highly paid job that people go into for the money. However, until social services departments start offering responsible conditions of service there will remain an overworked and dissatisfied workforce who cannot hope to offer the standard of caring and time that the job demands.

# NF THREAT TO CENTERPRISE

Saturday 12 August was a normal busy day in the Centerprise coffee bar and bookshop in Kingsland High Street. About 3.00 pm a group of people came in, one of them carrying two rolled up Union Jacks on ornamental poles, and some with bundles of National Front News. Two of them were well known to several people present as members of the National Front.

Three men detached themselves from the group and walked straight through the coffee bar and down the stairs. The worker who followed them found them urinating on the carpet in the playgroup area, among the children's toys. She remonstrated with them and was told, 'Sorry we thought it was a lavatory.' She followed them back upstairs and told them they would not be served; they and others left the building.

Meanwhile five of them had been served with drinks and went to sit at the table by the window. One of them picked up an ashtray and dumped the contents in the coffee cup of another customer. They sat there with relatively little disturbance, although their presence was causing alarm and distress to some customers, until they started to read the notices on the wall. They picked out one giving a name and phone number in connection with a gay people's association, and began to comment on it insultingly and said that they should take the number down. This was all done in tones designed to be overheard. The worker at the coffee bar tried to intervene and removed the notice, and was vehemently insulted. The group then got up and left. One man,

identified by some of the customers as Mr Kukla, gave a violent blow at the neighbouring table as he left, scattering chess pieces and crockery on the floor. As they got to the door they shouted threats of further action against Centerprise, including threatening a petrol bomb attack.

At this point the coffee bar worker called the police who came in about ten minutes. They discounted the threats as just talk and did not seem interested in the identification of Kukla and one of the women. They looked at the damage downstairs. The worker was told that the gravest charge that could be made was criminal damage and that it was not worth putting an officer on it. The worker said that the Front had been threatening and frightening to customers, but this was not taken up. The only descriptions asked for were those of the men who had urinated downstairs, but only to the extent of how old they were and whether they appeared drunk. Then the police left saying they would look out for them.

About ten minutes after the NF group left the building, some of them stopped people in the street who had been in the coffee bar during their visit and forcibly removed from them anti-fascist badges that they were wearing. They judged it best not to resist.

On Monday morning, 14 August, the Centerprise staff found that cardboard cartons stacked for the dustmen in the back yard had been piled against the back wall of the building and burned. Fortunately, the only damage was scorching.



# labour open meeting

by our person in the back row

AN OPEN meeting organised by the Hackney North and Stoke Newington Labour Party took place on Thursday, 17 August. It was attended by Labour Party members and supporters, trade unionists, workers within single issue campaigns such as the abortion campaign, members of the SWP, IMG and other left groups. The incentive for the meeting had been an open letter from the Hackney North Labour Party to such members of the workers' movement in Hackney setting out its view of Labour Party policies. The letter appeared in last month's HPP.

## BETTER FINANCE

The discussion was led by Ernie Roberts, the prospective Parliamentary candidate. He called on people campaigning on particular issues to unite with the Labour Party to work together. He criticised the attitude of union leaders and sections of the left who reject party politics because they are about power and class interests, and insisted that the Labour Party is the party of the working class. The single issue campaigns are always concerned with fighting for better finance for their particular interest and Ernie Roberts described where this money could come from under a truly socialist system. He mentioned genuine public ownership of the industries and services, cuts in defence spending and government control of investment to ensure an adequate financial basis for socially useful production that would meet the needs of working people.

Questions about local issues included several about Bethnal Green Hospital. Myrna Shaw, NALGO shop steward at Bethnal Green Hospital, asked about the Labour councillors who voted for the conversion of Bethnal Green

Hospital to a geriatric hospital and where this fitted in with socialist integrity. The only councillor at the meeting who answered, said that the problem was that the Council did not have the power in this situation but that this lay with the Area Health Authority. This led on to a discussion of the accountability of the Area Health Authority and of the councillors themselves.

Ernie Roberts said that he believed that there should be representatives on Area Health Authorities from the local authority and from the workers within the health service, representatives from trades councils and from government.

## MORE ACTIVE

Of the many groups on the left represented at the meeting was the Socialist Campaign for a Labour Victory. The secretary of the campaign, Mike Davis, stated the campaign's basic policies: to oppose wage restraint and cutbacks in Government spending, to reduce unemployment and to withdraw troops from Northern Ireland and allow self-determination. He announced a meeting of the group at Hackney Town Hall on 31 August.

There were also members of Hackney SWP and IMG present who urged the Labour Party to be more active in its election campaign, for they agreed that a Labour government presented better conditions for the working class and the struggle towards socialism than a Tory government.

At the end of the meeting, the Chairman asked for a vote on whether the meeting felt there was a need for more such meetings of the left in Hackney. There was overwhelming support for this proposal.

## ANTI NAZI NEWS

# The (long) vigil continues

AT A MEETING of North Hackney Anti-Nazi League held on Tuesday 15 August, it was decided to organise anti-racist activity in the area on a street by street basis. From the fifty people who attended the meeting, a committee of fifteen was elected.

There is going to be a large meeting at Hackney Town Hall on Wednesday 13 September. It is hoped that it will be sponsored by all four Anti-Nazi League branches in the borough. Speakers will include Peter Hain of the Anti-Nazi League, and Alec Biswas of the Hackney and Tower Hamlets Defence Committee. There will also be a performance by a theatre group.

## Hackney SKAN

Schoolkids Against the Nazis held their first disco on Friday 11 August at Centerprise. It is hoped to have more in the future and these would include the video/slide show from Rock Against Racism.

## Leafletting Arsenal Fans

North West Hackney ANL spent a useful afternoon in Blackstock Road on Saturday 19 August when thirty-five members of the group and supporters from other bodies including North Hackney ANL, Hackney Asian Association, Stoke Newington Council of Churches, Brownswood Labour Party, Hackney Communist Party, Hackney Socialist Workers Party, Hackney Young Communist League and South Hackney Anti-Nazi League held a poster parade and distributed leaflets down Blackstock Road to the accompaniment of Rock Against Racism music.

On the first day of the football

season many Arsenal fans were contacted, and people out doing their shopping were also interested. Two thousand leaflets were distributed, three hundred badges sold and three new members were enrolled. More events are being planned. HPP will put you in touch with your local group.



## Brick Lane

On Sunday 13 August six Bengali youths on their way home from a party were walking down Brick Lane, when at 1.00 am a group of twenty-five youths attacked them with broken bottles. One Bengali was arrested and has been placed under curfew. None of the group of racist ambushers was arrested.

On the following Sunday there were about a thousand anti-racists opposite the end of Brick Lane at a demonstration organised by the Hackney and Tower Hamlets Defence Committee, a few having been there all night, to ensure that the National Front had no chance of occupying the top end of Brick Lane to sell their obscene newspaper. Anti-fascist groups were there from all over the country showing their determination that the racists be opposed wherever they try to peddle their lies. There was no sign of the fascists, and it was decided that there would be a march of the anti-racists through Hoxton to show that racism will not be tolerated anywhere. Predictably enough, when the march passed through Hoxton there were a handful of NF members and supporters, mostly kids, shouting abuse.

We await the NF's excuses as to why there were so few of their supporters around. They can't mobilise any supporters for demonstrations; all that is left is the hard core of very dangerous loonies who are resorting to their familiar tactics of assault, arson and murder.

We must continue to work against the spread of their poisonous ideas and to organise the defence in our communities of those minority groups who are the NF's targets.

## Coming Anti-Racist Events

Rally at Trafalgar Square on Sunday 10 September at 2.30 pm, organised by the Joint Committee Against Racism. Speakers from Labour, Liberal and Conservative Parties.

Tower Hamlets Carnival on Sunday 10 September at 10 am in Brick Lane.

Picket Brick Lane every Sunday from 8.00 am.

# Partnership

## Can we decide the future of Hackney?

THE INTERIM strategy or plan for the development of Hackney for the next few years has just been produced. Here is a review of it.

"The Partnership Committee is anxious that organisations and groups outside the partnership should participate at every stage in the preparation of the partnership programme, and so any views and comments about the interim strategy would be welcomed". So says Guy Barrett, Under Secretary of State at the Department of the Environment with responsibility for the Hackney and Islington partnership area.

## VAGUE

The partnership committee still believe that economic regeneration and improvement of the physical environment are the two areas of major priority. On the economic side the idea is to halve the net rate in decline of firms in the area by 1982, reduce unemployment to the Greater London average by 1982 and raise incomes to at least the Greater London average by 1982. The action they suggest to achieve this last objective is, to put it mildly, vague; they say that it will involve the Trades Council, local employers organisations, Trade Unions and the Department of Employment, and a special study. There is no mention of action to be taken against employers who refuse to pay decent wages and there are plenty of those in Hackney. As part of the economic

regeneration of the borough the Council is considering building factories to let, but there is no mention of writing into the lease the condition that the employer must pay a certain minimum amount, as happens in the leases of council-owned factories in Islington.

## ENVIRONMENT

The document then goes on to talk about improving the environment of Hackney. How can we do that ... blow up the Town Hall? That's as good an idea as some of the ones in this document. Their ideas at the moment for improving the physical environment are to redevelop all derelict land, to paint public buildings and railway stations and to provide modern, possibly pedestrianised shopping areas.

You need live in bad housing conditions for only another seven years! The plan suggests that by 1985 there will be enough housing of a "decent standard" (their term) to cover the needs of existing residents and skilled workers who want to move into the area. Perhaps the Council should be asked why some people should be expected to wait seven years for a decent home when there are so many empty properties in the borough.

## More Parks

Under the heading of Leisure and Recreation, the plan suggests that there should be an increase of ten

per cent in open space by the end of 1982. This will be achieved by "selecting those projects considered priority cases and investigating further programme possibilities". This again is a very woolly phrase and we must put pressure on the Council to make sure it achieves the targets it has set.

## Better Advice Centres

The document hopes for a ten per cent increase in the take-up of social security and other benefits that are at present not being claimed because people don't know that they are entitled to them. The plan is for "more effective means of advising and assisting people in need to claim benefits when they are due".

## SURPRISING

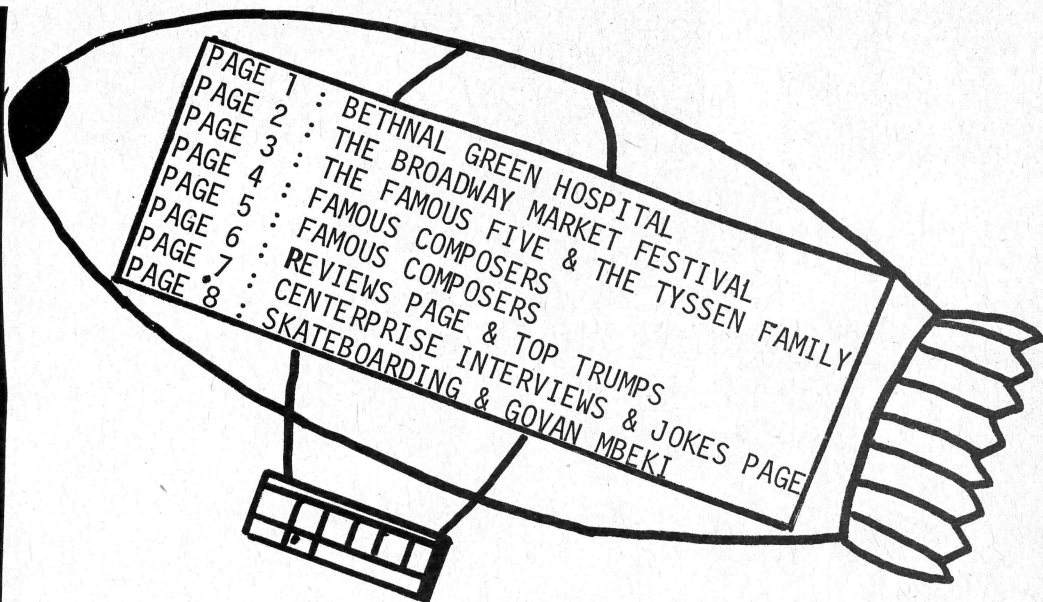
One rather surprising objective is "to develop community involvement" and no specific proposals are put forward, but it does commit all the participants in partnership (the Inner London Education Authority, the Council, the Area Health Authority and the Department of the Environment) to public consultation and support of community groups.

If you're interested in suggesting some of the ways in which the Council can achieve the aims listed here, write to them or to us at Hackney People's Press.

Copies of the full report are available from the Town Hall.



# hackney gasbag 5p



## OCCUPATION THERAPY

BY DAVID LAWRENCE

"We are going to win! We will win! We've got to win!" Those were the words of Bethnal Green resident Mrs. Elsie Prince on August 1st. She was talking about the plan to turn Bethnal Green Hospital into a geriatric hospital. The hospital was founded in 1902 as a general hospital. Now the District Management team want to create one big hospital for the whole area, at the London Hospital. The Bethnal Green Hospital has been with us for three generations, and so, not surprisingly, there is a fight on to save the hospital.

We spoke to Dr. Dobson. "There is always more than one way of looking at a problem," he said. "Shortly after the campaign started, we published an alternative strategy—another way of changing the provisions of health care, which we felt was more to the advantage of the local people. Our basic idea was that facilities should be preserved in more places than one—they should have three casualty departments instead of one. We hope to achieve the preservation of a general hospital for the local people."

The campaign has been on several different levels. They've circulated the alternative plan. They've issued posters, leaflets and badges, and

given news to the press. There's been rallies, demonstrations and marches, and they've tried to get support from trade union members in the area. A group of residents occupy the casualty department as a protest.

But there have been problems. "This hospital has a problem in that it won't be closed down, it will just change its use, so that people don't feel threatened in the same way they would be if they were to lose their jobs," said Dr. Dobson. "And the thing that motivates people most is self interest."

Zena Lee, who used to work for the campaign, is much more militant. She said, "N.U.P.E. (National Union of Public Employees) has all the porters, domestics, kitchen staff and laundry staff, and I thought that the way to keep the hospital was to get those people aware that not only is it their job what's on the line, it's the community's hospital, and they've got an obligation to the local people to be socially responsible."

She also pointed out that, although there are a lot of old people in the area, not all old people suffer from geriatric illnesses, and old people can still use an acute hospital. She also said that nobody likes geriatric hospitals because they're so depressing.

"The London Hospital is a fantastic hospital. It's got 800 beds, but half of them are used for international cases of interesting diseases, whereas most people around here get

Bethnal Green Hospital

WE'RE STILL FIGHTING

We shall not be moved

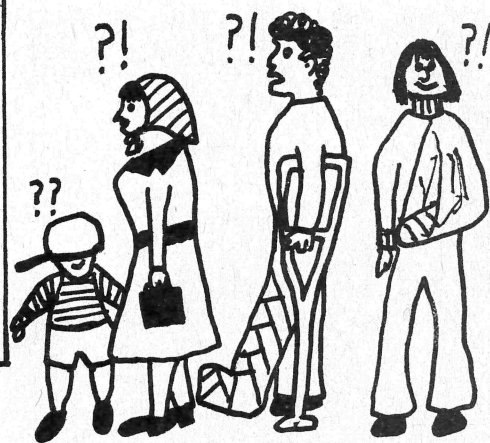
March with East London's Hospital workers to stop these cuts Friday 30th June. Assemble at Noon outside The Green.

Called by East London Health Unions Co-ordinating Committee and Tower Hamlets JSSC and supported by the Keep Bethnal Green Hospital Campaign.

The campaign is progressing well. "I don't care if it takes years, we'll keep it going," said Mrs. Prince. "They're not going to have the hospital—it's our hospital and we're not going to give in."

So why won't the government take any notice of the people of Bethnal Green? They call the East End a deprived area, and then they further deprive it of a hospital! In the words of Zena Lee, "The one time in your life when you want it, you don't it to be bloody shut!"

BETHNAL GREEN HOSPITAL IS CLOSED. THE NEAREST CASUALTY DEPARTMENT IS AT THE LONDON HOSPITAL, WHITECHAPEL



pneumonia and bronchitis and so you need a "bread--and-butter" hospital as well. The casualty department at the London is really over-worked and under-staffed, and you can wait five hours," she said.

"I don't think the National Health Service can afford to save money—they should be spending more, not cutting back. It's our money, so we deserve to have a decent health service. where they save money is up to them," she said.

WHAT'S (NOT) INSIDE

INTERVIEW WITH JOHN TRAVOLTA

POSTER OF HILDA OGDEN  
JOYCE MCKINNEY REVEALS ALL SHAKESPEARE'S NEW PLAY  
HOW TO PLAY THE BOUZOUKI IN THREE EASY STAGES  
FREE COPY OF DAVID SOUL'S NEW SINGLE.



# THE BROADWAY MARKET FESTIVAL

## Winner or Washout?

BY JOSH DALBY

"I don't think it was necessary at all. A festival is not needed in the Broadway Market area, not with the state of the surrounding area."

These were the words of Mr. Sims, a florist who has lived in Broadway Market all his life. I asked him his views on the festival.

"Well, I think it was fairly well organised, considering the short space of time, but basically, I think it was a waste of time, a waste of energy, and a waste of money."

"They should form a campaign to fight the GLC and the Hackney Borough Council, they should form a campaign to fight the GLC to re-populate the area (which they have de-populated) and they should campaign against the Hackney Borough Council to reduce the charges of the stalls." Do you think they should campaign to re-habilitate the area?

"Yes, of course, but they've got to re-build

"Brilliant! Fantastic! They should have another one next week! Well worth the money!"

Why was the festival "fantastic"? Irene from the toy shop, Broadway Market, explains: "It went quite well considering the weather. We ought to have it every Saturday - we take a little more money!"

"It was definitely worth it, if it helps keep the market open."

"I hope they succeed in rehabilitating the road, but it's all on the cards. They don't know whether they will or not, but they're fighting and fighting for it."

Do you think it's a worthy campaign then?

"Yes, I do. If the Post Office closes as well, OAPs can't just get on the bus with their bags and they can't go all the way down to the other Post Office to collect their pension. I think the Market should definitely stay open."

Another stallholder, Mrs O'Grady:

"The festival wouldn't have been bad only the weather spoilt it. They tried very hard indeed. I

a terrace of shops in the Market. As you can see the Market is in a pretty bad state because of the GLC Redevelopment scheme going totally wrong and if that terrace in the Market was knocked down it would just finish the Market off."

What are you trying to achieve?

"The rehabilitation of that terrace of shops in the first instance. That is, we don't want the GLC to knock that terrace down, we want them to repair the shops and make them useable again. We think that if those shops are knocked down, it's going to finish the Market off. The Market's in a bad state now, and if the shops are knocked down it's going probably to mean that the Market will close down completely."

We still don't know whether the GLC are going to demolish the terrace or not. This is a 40 acre GLC site which the GLC took over 9-10 years ago, and their basic idea was to put part of the motorway system through the market. The motorway idea was dropped and the GLC found that it was lumbered with all these properties which they didn't know what to do with: so they produced a scheme, virtually at the drop of a hat. What we are hoping is that the GLC will now take note of what we're trying to do, and listen to us before they go ahead with their ideas. We now believe that they're not planning to do anything for a couple of years so at least we've got that amount of time to fight. They



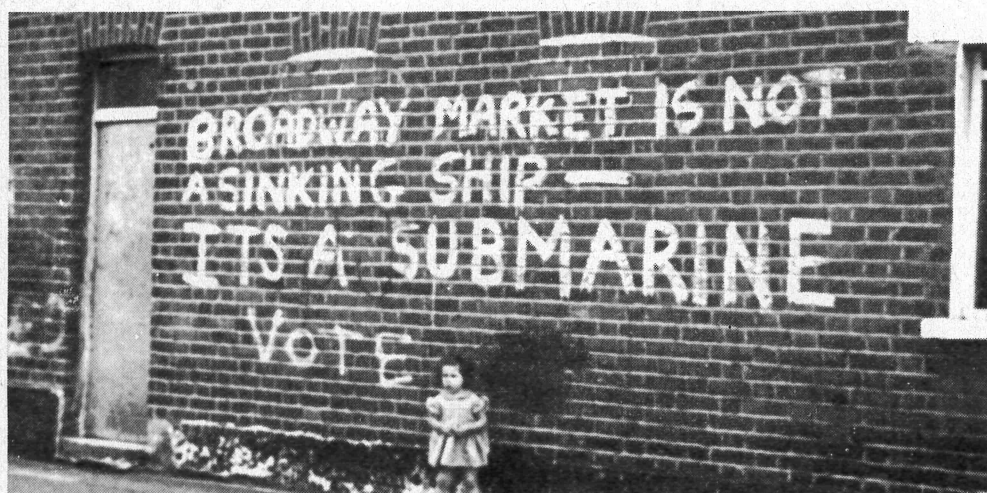
Was the festival a success?

"It depends on what you call a success. The weather was appalling. It rained heavily and it meant that half the floats that we'd hoped to have in the procession didn't turn up and it was just so wet we couldn't go ahead with most of the activities that we wanted to put on. It was a success because we had an exhibition to show people what we are trying to do, and we got 2,000 people to it. We produced a little book on the history of the Market and we sold a lot of copies. It was a success because it rallied the people in the Market together and we showed them what we were trying to do. We raised money through a raffle. One of the shopkeepers, Jeff Phillips went round to all the shopkeepers and asked them, would you put up a prize. We had nearly a thousand quids worth of prizes, and we raised our fighting fund from that. We're hoping to have a regular festival each year. Something like a festival, which is produced by the people, not commercial, puts a bit of colour into people's lives."

keep promising things but we can't actually get them to do what they promise. They've promised us the surveyor's report on those houses so we can see how bad they are. They say that they are too far gone to be rehabilitated and that it would be much cheaper to knock them down and rebuild them. We say that's not particularly true. We've had architects down here who say they can be rehabilitated much more cheaply than demolition, so we think that we will win. We're going to win! We need the support of the local community, we need the support of everyone who lives in the area who thinks that the Market should stay open. We were very disappointed at the Festival because we approached schools and local organisations, but we just didn't get the support from them. We had to pay the GLC £25 to hire the school for the day. That's basically the situation."

Do you think the Society is a success?

"Yes, we've got the local community involved, we've got people talking - and we're winning!"



first - if they don't campaign to get the GLC to rebuild the area, the market will go down." What about the slogan "Broadway Market is not a sinking ship - it's a submarine"? "Well, if they don't hurry up in the next few years, that slogan will be perfectly wrong."

Enthusiasm from Eddie, stallholder in the market. What did you think about the festival?

hope the Market keeps open!" These are the views of the traders. How about the Broadway Market Preservation Society? What hope do they hold? Will they succeed in saving the Market?

Stuart Goodman of the BMPS:

Why was the Broadway Market Preservation Society formed?

"It was formed because we suddenly realised that the GLC was planning to demolish



# CLOSE ENCOUNTERS OF THE FAMOUS FIFTH KIND

BY DAVID LAWRENCE  
MARK LAWRENCE AND  
ANDREW YOUNG.

Everyone must have heard of the Famous Five books, by Enid Blyton. Well, now, as you might have known, they have been turned into a television series, made by Southern Television.

As it must be one of the major childrens TV series at the moment, we thought it would be great fun to have an interview with the Five. Without further ado, we phoned Southern TV and they kindly allowed us to visit the set at Exbury House, Hampshire, where they were filming a new series, and to meet and talk with the stars of the Famous Five.

We were met by Jan Foster who introduced us to Bob Cartwright, who designs all the sets. He showed us around the set and pointed out the people that mattered. We saw a part of the show "Five have a wonderful time", being filmed. We were treated to lunch, and everyone was very kind and welcoming. Then we met the stars.

The Five are Julian (Marcus Harris), George (Michele Gallagher), Dick (Gary Russell), Timmy the dog (Toddy) and Anne (Jenny Thanischk - for those of you who read the TV Times, she's the one in the comfortable green leotard!).

Most of them have done other stage of television work, together with the previous series, which is now being shown on television.

None of them were nervous at the auditions, and they didn't have any difficulty in learning lines. Marcus

said, "You see what the next take is and learn from the script. Everyone makes mistakes. In television, you rehearse everything a few times and if you get it wrong, they just do another take."

They all enjoy acting - "Especially the lunchbreaks," joked Michele. They had to have a tutor at one point, but Michele said that acting didn't interfere with their schoolwork long term.

But were their

friends jealous when they landed their roles? Jenny said, "As I go to stage school, everyone had done something, so there was no jealousy."

They all enjoy school. Michele, who also goes to stage school, said, "School is good fun - I tell you it can be." Marcus goes to a Comprehensive school, and would like to go to R.A.D.A. or L.A.M.D.A.

Surprisingly, none of them thought that school should be more social. "You see enough of your school-friends during the day," said Michele.

Marcus commented, "Perhaps they should open them up half way through the summer holidays."

"Yes, but you can meet up of your own accord then," Jenny added.

"Not at a comprehensive school, where people come from ten miles away," Marcus pointed out.

"At stage school, people come from 200 miles away," retorted Michele.

Marcus enjoys skateboarding and Gary likes Doctor Who and supports Arsenal. Michele plays the guitar - "At least she calls it playing," Marcus said - and lists her favourite groups as Pink Floyd, Led Zeppelin, Barclay James Harvest and Genesis - nothing heavy! Jenny likes the Tom Robinson Band - "But I like what they stand for,

not their music," she added.

The actors' rule is "never work with animals or children." So what was it like working with a dog? "It's a really good dog, well trained - better than us!" said Michele.

"It's not as bad as working with monkeys, who pinch things off microphones and rip bits of clapper board to bits," added Marcus, who lists his own pets as 1 dead dog, 1 guinea pig and 2 chickens!

They all like horse-riding, "We all did it in the series, except me, and I'm the one who really enjoys it!" groaned Michele.

They have read most of the Famous Five books. "They were so successful because of the adventures - the way out, unbelievable stories," said Gary.

"You can't really compare the series with the books, because we've modernised them," said Michele.

"The stories are still there but sometimes we've lost characters or some have been added in," added Marcus, who along with Gary, enjoyed filming "Five go on a hike together" best. Michele enjoyed "Five go to Mystery Moor."

What are their ambitions? Gary would like to be a director. Marcus said, "My great ambition is to carry on acting and make it. I'd like to do all aspects of acting."

Time was up, and it was time to be whisked off in the Famous Five mini-bus to another set where they would film that afternoon. For us it was time to go, so we'd like to thank Jan, Bob, Michele, Marcus, Gary, Jenny and Toddy for giving us such an enjoyable and interesting day.



## THE TYSSEN FAMILY

By  
ROMAN  
ROBINSON

I have written about the Tyssen family because I used to go to Tyssen school.

The Tyssen family first came from Holland. They were merchants from Vlissingen or Flushing. They came to England and settled in London and became British subjects around the time of James II. All the merchants of the time lived in Hackney because it was quite close to the city of London.

Soon nearly all the ground which Hackney was built on was owned by the Tyssens.

In Hackney now there is a road and a school named after them. The school is located on Firsby Road near Stamford Hill. Tyssen Road is off Stoke Newington High Street.



After the death of Francis Tyssen three days later his baby son was born. His name was Francis John Tyssen who became the next lord of Hackney manor. When Francis John died he left behind a daughter who got married to one of the Amherst family. This meant that the Hackney estate now belonged to the Amhersts.

In 1892 William Amherst became the first Lord Amherst of Hackney. Today there are still descendants of the Tyssen-Amherst family alive.

Today there are two roads and a school named after Amherst. The school and the two roads name are spelt differently, they are spelt Amhurst. The reason for this is that the roads and the school were built before the Amherst family changed its name.



My favourite composers are Bach, Beethoven, Mozart, Haydn, Tschai-kovsky, Chopin, Johann Strauss, Dvorak and a few others. The first composers that I am going to write about are the two great men who everyone must have heard of: Bach and Handel. Both of them were born in the same year, 1685 and were still alive for the first fifty years of the eighteenth century but they never met each other. They nearly did when Handel was in Germany and Bach heard about it and made a special journey to meet him. But unfortunately he just missed him.

Both of these two composers wrote quite a lot of fugues. This form of music is quite easy to understand and appreciate, this is how it works: a tune begins all by itself when it has run a little time it is imitated by another voice that sings the same tune but at a different pitch. Meanwhile the first voice goes on with what's called a counter subject. Later on a third voice joins in with the tune and the second voice may do the counter subject, and then a fourth, and even a fifth or sixth. A fugue can be in almost any number of parts but the more common number is four. But it does not mean that there are four parts going on the whole time. Some have a rest now and again and there may be a lot of only two part stuff in a four part fugue. After the last voice has come in, variety is obtained by bringing in the tune in a different order, or at closer intervals or upside down, or in longer or shorter notes than before. The counter-subject is not often very important, the whole interest revolves round the basic tune or subject and the treatment of it. That is why I think that fugues are easy to listen to, all you have to do is to memorise the subject when it first appears by itself and then listen for the other voices as they come in.

Bach and Handel, by the way, were polyphonists - they wrote quite a lot of music for voice. They paid a lot of attention to the melodic quality of each voice or part rather than to the resulting harmony. In my description of the fugue I kept using the word voice, well it wasn't because a fugue is always sung but because it was originally, as was all polyphonic music of the seventeenth century, vocal. In Bach's time a fugue might be written for an organ, orchestra, or a chorus, or almost any combination of musical instruments. Maybe it is more tuneful on an organ whereas the entry of the voices can be made more clear with a great climax it sounds more effective. There is a good instrumental fugue by Handel in the overture to the Messiah, and there another very good one in a chorale by Bach at the beginning of the Mass in B minor. Both of these fugues start after a slow introduction and of course there are hundreds of others either for organ or the

piano (clavichord). Some fugues take a great deal of knowing such as those in Bachs 'The Forty-eight Preludes and Fugues'. The Toccata and Fugue in D minor I suppose is my favourite work for the organ. It was composed by Bach.

Bach and Handel wrote many other things besides fugues. Each wrote a lot of things called 'Suites' for various instruments. Collections of say short dances, such as garottes, allemandes, jigs and so on. But most probably the greatest works of both composers were the choral ones like the Messiah and the Mass in B minor which must be among the greatest works of all times. Handel spent most of his time writing operas and oratorios, and went bankrupt several times because as he came to England the English then (17th to 18th century) as now preferred to go to a comic opera rather than a grand one (The Beggars Opera was produced in 1728). He had a genius for writing the most effective music by using simple means. The Messiah which could only have been written by a real master, is quite simple and obvious, and for a long time it has been one of the most popular musical works in the world among English people. The Hallelujas Chorus has a large part of it based on only about three chords.

Bach was an original, he played in quite a lot of churches. Compared to Handel he was known to a small number of people. He seems to have had no idea that he was one of the greatest musicians of all ages, he just did his job. Handel was buried in Westminster Abbey, Bach in a grave over which no memorial was raised and was soon forgotten.

Bach wrote a lot of music. He wrote fugues for organ, clavichord, and orchestra and loads of other musical works. He wrote hundreds of church cantatas, scores of choral preludes, suites, sonatas, fantasias and things you have never heard of and all of them are different. There is a nice work that you have heard of already I am sure and its called "Jesu joy of mens desiring." It is based on a chorale or hymn-tune not written by Bach. These were as well known to the Germans of Bachs days as our hymn-tunes are to us. The later type of composition was called a Chorale Prelude and was Bach's favourite sort. In "Jesu joy of mens desiring" the chorale was sung by the choir in harmony while the orchestra played the rest. The wonderful tune in the beginning was given to the oboe. This tune is of course, Bach's own, a good example of his genius for writing long tunes which seem to go on for ages but which doesn't become boring. There is a lot to enjoy in his Brandenburg concerto. Handels Concert Grossi isn't too bad either. I think that these two composers were very very good ones, they also wrote quite

a lot of good music too even though they were born a few centuries ago. They're worth getting to know but Bach will demand some effort, Handel is easier to appreciate at a first hearing.

Haydn was the first of the great symphony writers. He was lucky enough to have a rich prince, who was not only rich you know, but really musical as well, and had his own orchestra too. Haydn was in charge of this orchestra for many years, and it was his job to write music for it and to train it to play. He also was able to get together a few players to form a string quartet and other small groups and combinations of instruments, and he wrote for them too. He wrote very happy and cheerful music; he must have been a happy man himself.

Mozart's life was quite a miserable one. He married too soon as well. But in spite of all this he still was successful in turning out perhaps the most refined music that ever was written. Maybe at times he may have been a bit dull but never vulgar. And he really wrote a lot of good tunes. Mozart's instrumental music is very easy to understand, in fact it is so easy that you most probably wouldn't know where to begin. I suppose "Eine kleine Nachtmusik" would be a very good piece of music to begin with. It was written for strings only (violins, cello, viola and basses). There are four movements in it but it doesn't take more than a quarter of an hour to play. But if you would then prefer something on a bigger scale, then you should try a few symphonies written at the end of his life, such as the two last ones, the G minor No.40 or the 'Jupiter' No.41, and even a few written just before them like the Linz or the Symphony No.39. He wrote a great deal of concertos - for flute, one in G and the other in D and a few sonatas as well. He also wrote a very good flute and harp concerto in C, and a flute quartet. He wrote concertos



for the piano (my favourite is No.21) and for all sorts of other instruments.

But now I would like to say a bit about his five operas. Opera started in Italy because the Italians always had good voices for singing and it had been going on there since just after the year 1600. But the early ones weren't interesting at all. Mozart's are the earliest in which you can listen to with pleasure. In those days it was the Italian fashion in opera for each of the main characters to sing an aria or song at intervals throughout the work. The arias were mainly for the singer to show off their voice than to show the dramatic interest of the plot. Besides the arias, he wrote in the operas a lot of ensemble music such as duets, trios, sextets and so on. There's some very good ensemble writing in the finale to Act Two of "The Marriage of Figaro". The overture from "The Marriage of Figaro" is very good indeed. It begins quietly with strings and bassoons then the oboes and a soft-playing horn and flute. Then all of a sudden the strings cry out with joy loudly and on it goes with the same tempo in strict two beats to the bar as Sir Adrian Boult would conduct it. It's a jolly piece of music at a very fast tempo (presto). Mozart also wrote a few horn concertos, four altogether. Best of all I like the last one which is the fourth, especially the rondo, the last movement.

Beethoven wrote his first symphony at the age of thirty; the symphony itself is in C major. (The clarinets are heard quite often). I like this symphony quite a lot, but there are some people that hardly like it at all. But after all, it was his first attempt, you can hear that this symphony isn't very far from Mozart's type of music. His second symphony in D was completed two years later. It's nice and graceful, and it is more large than the 1st. The Larghetto is particularly lovely, but a little bit too long. It depends on how it is conducted. Toscanini takes it faster than usual. The contrast of this work is varied and full of force. Four years later from the first symphony came the third called the Eroica Symphony. Beethoven dedicated this symphony to a man he admired a great deal; this man's name was Napoleon, he thought of him for a while as the leading figure in the new French Republic. But as soon

as Napoleon put the crown of France onto his own head, and called himself Emperor, Beethoven became furious, and tore out of the score the sheet with the dedication on it, and so rededicated it to a different person. So he called it an 'Heroic symphony in memory of a great man' but is known as the 'Eroica' symphony. This symphony has rhythm and power, my favourite movement is the third (scherzo).

The fourth symphony is in B flat, as the slow movement is passionate and is in some form of a love scene. At the age of thirty four, he became engaged to a sister of his friend whose name was von Brunswick, and the engaged lady's name was Countess Theresa. This symphony brings out quite a lot of happiness, apart from the opening Adagio which maybe sounds a bit, well you know. But anyway that is

Beethoven's fifth symphony is in C minor. I often think of this symphony as one of the greatest in the world. It was completed at the same time as No.6, in 1808 two years after the fourth. The 5th is the most famous of all symphonies, it is rather dramatic. It begins with a rhythmic pattern: ti-titi-tum. The second subject is similar but is a little extended as the horns play: ti-ti-ti-tum, tum, tum, then the strings have a small melody and a bass accompaniment goes with it at the end with the original pattern (ti-titi-tum). This movement had been built up from the little pattern of four notes from which it began. The second movement is a sweet and lovely movement. But at the beginning of the Scherzo you hear the strings playing very quietly and it sounds very haunting. The first tune played is repeated, then in come the brass quite loudly, with that rhythmic pattern from the first movement ti-ti-titum, but obviously played in a different way. Then later on after that introduction, the theme is played again, you get the strings playing (pizzicato) this theme with the clarinet and bassoons beautifully. Then after a long sustained note played on the strings alone there comes a great climax to begin the fourth movement with full orchestra playing. This is the finale (Allegro), where further on you get the theme from the third movement played again by strings with clarinet, then oboe, then flute and all this results in that marvel-



BY ROWLAND SUTHERLAND



# composers



Haydn

lous climax from the start of this finale. This is really a sort of repeat, a really powerful movement. Just near to the ending you hear the piccolo and the music then speeds up to a great ending.

Symphony No.6, in F, named as the Pastoral was completed at about the same time as the 5th. This symphony is very beautiful but is also difficult to play or interpret. "Awakening of pleasant feelings upon arriving in the country" is the title for the first movement. It begins nice and softly, the lively phrases are the basic of all that follows. Nature does tend to be repetitive in her sounds, and so Beethoven repeats short phrases over and over again. The second subject is slightly different; it consists of three separate ideas altogether in one long melody. This phrase varies a little, from 1st violins, down to cellos and basses, and then up again. All the time there is a gradual crescendo working up until a rolling tune is played on the strings, which is sweetly answered by woodwind, but strings return playing even louder. The movement goes on with its beautiful melodies, and eventually ends with six unexpected chords. The second movement is called "Scene at the Brook". Two muted cellos play the streams never ending flow gently wandering through quiet valleys, full of sweet air

and the sounds of midsummer. Beautiful melodies accompany the stream, a sweet little tune is played on the bassoon further on. But the best part of this movement (also the most essential) is the bird-songs. There are three birds in this, (a nightingale played on the flute, a quail on the oboe, and the cuckoo on the clarinet), which sing their cadenzas, just before the music fades quietly away. The third movement is "Peasants merrymaking". This is quite humorous and playful, it has two parts, the first one short and sparkling, the other smooth and sunny, which has the oboe playing its solo. Further on there comes a thunderstorm, that is the name of the fourth movement. When the storm has died away, a rising scale passage on the flute leads quietly into the last movement, and also back into sunlit country again. "Shepherd's hymn after the storm" is the last movement. First the clarinet and then the horn play a yodeling call, then comes that happy theme which is repeated three times, the last in the lower register of the full orchestra. The movement ends with a muted horn echoing the yodeling notes with which the movement began, then suddenly two loud chords interrupt and bring the symphony to a close. I am sure that the first and last movements of this symphony must be very familiar to you, as they have been played on

T.V. commercials. The first movement was from the Blue Band one and the last was something to do with wool.

Four years later, after the Pastoral and Fifth Symphony came the great Symphony No.7 in A (major). This certainly is a great symphony and is also very enjoyable to play. The symphony begins with a long wandering introduction as the oboe plays the first theme, this solo playing is interrupted by full chords from the orchestra. After the oboe has played the second theme you reach a new tempo that is Vivace which means quick and lively. A series of repeated notes is played on the woodwinds, until we plunge into the Vivace. This is fairly difficult for the strings to play because of the rhythm. But, no matter how good the orchestra may be, the time signature that is 6/8 turns into 2/4. The strong rhythmic pulse from this is maintained and continues throughout the first movement. The slow movement is marked Allegretto. The woodwind and horns play a chord then in come the lower register of the strings playing the first theme. This first half of the movement is really a fugue that is played in four parts, the last part is played by full orchestra loudly. The whole movement is a set of variations with interludes between each one. Once again a rhythmic pattern continues right through the movement. The third which is a Scherzo is very lively and enjoyable. The theme of this is a little like an Irish jig. After the Scherzo there comes the lovely hymn-like trio. Then back to the Scherzo again, the trio returns, then the Scherzo for a third time. Just as we think we are getting the trio again the movement ends with five sharp loud chords played by full orchestra. The Finale is very humorous. Two vicious chords are played, the main theme is then played by the strings. This movement is just electric, most of it is played very loudly. Finally a great explosion of sound brings the symphony to an end.

The Eighth Symphony in F major was composed just after or during the 7th, in A, in the year 1812. This symphony (No.8) is very different from No.7 but is full of spirit, it is shorter and less weighty, it is quite humorous too. Beethoven wrote this work in a happier mood and I suppose it was for the last time. Five years passed before he began the composition of the 9th Symphony because he was involved with family disputes. By 1817 Beethoven was stone deaf. Originally, there was to be a purely instrumental finale which afterwards became the last movement of the string quartet in A minor. The first performance of this tremendous work was in Vienna on 7th May 1824. The first movement which is titled Allegro ma non troppo, un poco maestoso begins very softly and then builds up to one mighty climax. When everything has quietened down a sweet melody is played by the wind instruments then things begin to change a bit a few scales level to a very loud dotted rhythm phrase played twice, clarinet and flute answer, all the nine symphonies com-



Beethoven

this repeated but without an answer from the two instruments. This movement changes its contrast quite a lot, it really is one mighty and powerful movement. The Scherzo of the second movement is the finest of all the symphonies. Technically it is still one of the most difficult movements that exist. The tempo is Molto vivace and so it has to be played quickly. The rhythm is like that of the first movement of the 7th Symphony, it is very difficult for the strings to play to perfection. It also is not easy for the wind, but there are twenty violins to make this played as clear as one player so that should give you some idea of how difficult it is.

There comes a really nice passage first played on the oboe and clarinet, this section is called a trio (Presto is the tempo). This beautiful melody is played four times. A few bars after the horns play the same melody also for four times.

Accompanying this is the strings, which is divided up. They play staccato. This is played once more by the bassoons with the oboe playing a similar version to what the strings were playing. This all leads up to the full orchestra repeating this fine melody which actually ends the movement followed by loud octave intervals. The third movement has two melodies which are very expressive. They are presented in varied repetitions. The Coda is introduced by a fanfare but gradually dies away until only the quietest allusions are left, then after a few moments' upsurge of tone, the music dies away. The choral finale is quite spectacular, it opens with a violent discord. There comes a wonderful recitative for cellos and basses. The stormy passage is repeated, then the recitative continued with the baritone entry 'O friends, no more these sounds continue' and then the "Joy" theme is heard in the bass and soon after it is taken up by the whole choir. Then comes the orchestral and choral variations which keeps on changing tempo, it is very powerful and exciting to hear and it all ends at a tremendous speed with the whole orchestra playing alone.

So we come to the end of

posed by a great symphony writer, who is of course Beethoven. Not only that, because he also wrote sonatas for piano like the 'Pathetique', 'Moonlight' and 'Pastoral'. He wrote trios, string quartets and quintets, a few songs, violin sonatas, operas, oratorios, concertos, a mass in C and D and a lot more. There was to be a tenth symphony, but Beethoven instead decided to write a few string quartets.

There are now a few more composers I would like to say a little about. First is Tchaikovsky who was a composer who wrote romantic music, most of which are extremely nice to listen to. The 1812 overture is a great piece of music he wrote. It includes canon fires, bells and a chorus. But this may be played instrumentally without a chorus. This work is magnificent, once you have listened to it I'm sure you'll agree. He wrote six symphonies: the two last ones I would say are the finest. His first piano concerto is also quite magnificent - in fact quite a lot of his works are, and they are definitely worth getting to know.

Johann Strauss is well known for his great waltzes. There's the Emperor Waltz, Acceleration, Blue Danube, Southern Roses, Die Fledermaus, Tales from the Vienna Woods and perhaps a few more; they are all very enjoyable. Dvorak and Chopin were good composers, particularly Chopin. Firstly Chopin wrote a great amount of piano music and I must say a lot of it is very good indeed. He was a pianist himself of course, and a good one too.

Dvorak was a Czech composer, his last symphony is still my favourite. "The New World" symphony no 9 was written in America where Dvorak was living for a while. It has four movements; the second is that familiar theme from Hovis as heard on TV. This symphony is very exciting. He wrote a nice cello concerto and some slavic dances; I like the eighth one the most.

Well as you can see I have run out of space and time. If you can find out a bit about it, I'm sure you will agree that music is very interesting and enjoyable.



## ABBA — ...THE... MOVIE...

by David Lawrence

This is really a documentary in music of Abba's Australian tour loosely centred on a weak story-line about a DJ who HAS to get an interview with them. There are Abba songs, most of them live, in abundance, and there are a few backstage glimpses of them. I think that the best part is a dream that the DJ has about meeting Abba, to the song "The Name of the Game". For Abba fans, it is worth a visit just to hear Abba live. However, if you don't like Abba, the story-line is so weak that you wouldn't enjoy it.

# TOP

# TRUMPS

BY MARK LAWRENCE

Top Trumps is a card game which became popular about nine or ten months ago. It is a game for two or more players.

This is how you play: you deal the cards equally between the players. Each player's cards must be held upright and they must only be able to see their top card. Then the game begins.

The person on the dealer's left hand chooses one feature of his top card and calls, say, cc's, and then the number of cc's on his top card. Then the others do the same and call the amount of cc's on their top cards. The person with the highest number of the selected feature takes all the top cards, including his own, and puts them at the back of the pack. Then the person who won the last lot of top cards calls a subject off his next card. But if two cards with the highest feature have the same amount then all the top cards go in the middle and the person who called last then calls a feature off the next card

## STAR WARS

by Jon Kelly

This big hit has, or will, orbit your local cinema. Unless you don't like any war film, chances are you'll like it. It's a war film unlike any other. The special effects are fantastic. The film's hero is Luke Skywalker, who is a farmboy on the planet Tatooche. Because of the two robots See-threepio and Artoo Detoo (C3PO and R2D2) he finds himself on a rescue mission with Han Solo (Harrison Ford) and Cherrie (Peter Mayhew). But even this is not the end, the situation gets even worse. If you don't usually go anywhere but your local Odeon to see a film this film is worth a longer trip if it's not on at the Odeon.

in his pack. Whoever has the highest amount takes all the top cards off their pack again and takes all the cards in the middle. This carries on until one person has all the cards in his or her pack.

If persons have only one card left each and two persons have the same amount of the chosen feature one person gives the person or persons one card, so that he might be able to win the cards with the drawn features.

In this report we have a few interviews about how the game is selling locally. Stacys said that it sold very well in the time that they had it because it was so cheap, 50p. But Davies disagreed and said that only little children came to buy it. Their price was 65p. We also went into a newspaper shop and asked about it in there. They said it was probably their best-selling game ever. Their price was 45p. That's probably why it sold so well. So it just goes to show that the cheaper it is, the better it sells.

## REVIEWS PAGE

## WARLORDS OF ATLANTIS

by Rodney Robinson

The story begins when people from outer space come to earth to get somebody good enough to be one of their kings when their leaders die. When they were trying to get to the place on earth where they landed they were in a ship and a giant octopus came. The octopus took the people into a cave. Also a pterodactyl attacked the submarine by entering the hole in its bottom. To get rid of the monster they electrocuted it by stuffing an electric cable in its mouth when it came through the bottom of the submarine. It went back in the water and then the octopus appeared. If you want to know more - go and see it. I think it's all right and worth seeing. It should make a lot of money.

## CLOSE ENCOUNTERS

Close Encounters is a film about UFO's landing in America. This film is a fantastic film involving many brilliant effects which would be rubbish if in black and white. The lighting is

## THE SWARM

by Jon Kelly

This film, starring Michael Caine, is now in quite a few cinemas. It is about millions of killer bees coming over from Africa to America. Michael Caine is America's last chance and tries to control a general who thinks that he is also America's last chance. Caine is an expert on insects who is given Presidential control over the general's base. The bee effects in the film are very good, and some of the people fighting the bees actually get killed! Amazing, isn't it? In the end the bees become immune to any sort of chemical, so what is there left for Caine to do? The answer is obtainable from me for a mere ten pounds, or from a cinema where you have to see the whole film, which I do not advise because I don't make any profit. Also how about giving to the Save Kelly Fund, the Support Kelly Fund and the ....

by MARK LAWRENCE

fantastic and so are the sound effects.

Although I have seen 'Star Wars' and thought it was one of the best films ever, this film was much better. So if you have seen 'Star Wars' and you liked it, you must see this.

## CRACK OF DOOM

by Rohan Robinson

by Ø Holmvik and H Faye-Lund

Crack of Doom is a book about Stein Holm and his band of amateur frogmen. It all started when Stein had to cancel his holiday to patch up a leak in the Great Lake Dam in a Norwegian valley. This job was a matter of life and death, Stein and his amateurs were the only available frogmen to do the job.

The main characters are Stein and Ellen Holm, Lars Senningsen, Peter and Gunnar Berge and Bernie Johansen.

During the story Gunnar and Bernie had to save the taxi man and a young man who were on the way to warn the farms who never had any telephones. When they were halfway there they were

caught in the flood. Bernie and Gunnar had driven to safety at the edge of the flood when Bernie spotted car lights in the flood. They dived into the water and swam down to the car to see if any people were in the car. They found two men unconscious. They got the two men out of the car and brought them to the surface. The men were very close to death, and after a lot of artificial respiration they were brought back to consciousness.

I enjoyed this book very much. Crack of Doom is a very good book to read because there is excitement all the way through.



# Centerprise Interviews



Bookshop by Karl Mbeki.

What is your name?  
"Jean Milloy."

What is your job here?  
"My job is buying and selling books."

How long have you been here?  
"I've been here five months."

Do lots of people buy books?  
"Sometimes it is quite busy and sometimes it is quiet."

What kind of books do they buy?  
"Most people buy story books and some buy books on cookery, gardening, photography and many other things."

Where do your books come from?  
"The books come from the publishers who print them."

Do the young population buy more books than the old population?  
"No, but they probably would if they had the money."

Coffeebar by Rodney Robinson.

What is your name?  
"Sue Eslick."

What is your job?  
"I run the coffeebar."

How long have you been working here?  
"Two and a half years."

Do you like your job?  
"Most of the time."

Do you get lots of people in the shop?

"Yes, at lunchtime."

What do people eat?

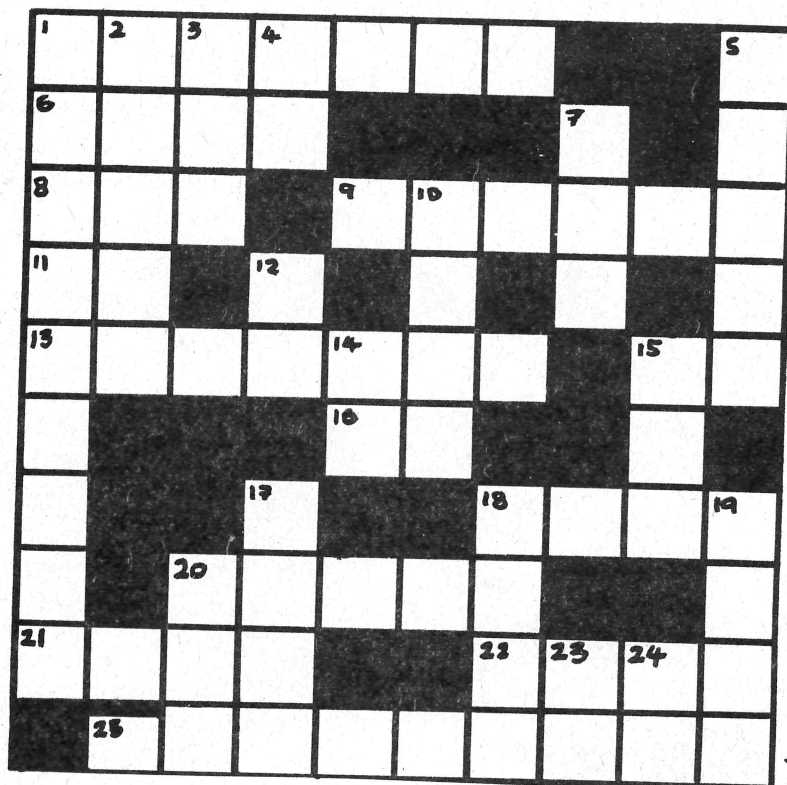
"Cakes and rolls and salad."

What do you do with the money you get?

"I spend it on rent and food for myself."

What music do you play in the bar?

"Reggae and Radio One."



by Josh Dalby

CLUES

-ACROSS

- 1 Space rock.
- 6 Famous for its collar.
- 8 Mr. Allen & lord Charles are a sun-beam.
- 9 Its rings won't fit on your finger!
- 11 Oil refinery.
- 13 Able to predict the future.
- 15 (z = 1, y = 2, x = 3, &c.) 26/8-
- 16 Is it "a orange"?
- 18 The chocolate planet.
- 20 Furthest planet from the sun.
- 21 Biblical book.
- 22 Builder of famous dyke.
- 25 Soviet spaceman.

-DOWN

- 1 Metal bird.
- 2 Heavenly bodies.
- 3 Aliens in space? Don't play with the idea!
- 4 Royal Navy.
- 5 Evening star.
- 7 Worthless fake.
- 10 Ruler of Uganda.
- 12 Before Christ.
- 14 Form of laugh.
- 15 If you're happy, you might walk on it!
- 17 No life on Mars, I'm afraid.
- 18 The Earth's satellite
- 19 Place rear on low platform.



Why do city businessmen carry umbrellas?

Because umbrellas can't walk.

Teacher: What's the best way to avoid biting insects?  
Pupil: Don't bite any!

A man was seen today running around the streets of London shouting "The Government is useless! The Government is useless!" He was arrested and charged under the Official Secrets Act.

What has four legs and flies?  
A dead horse.

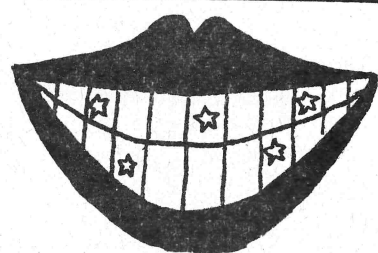
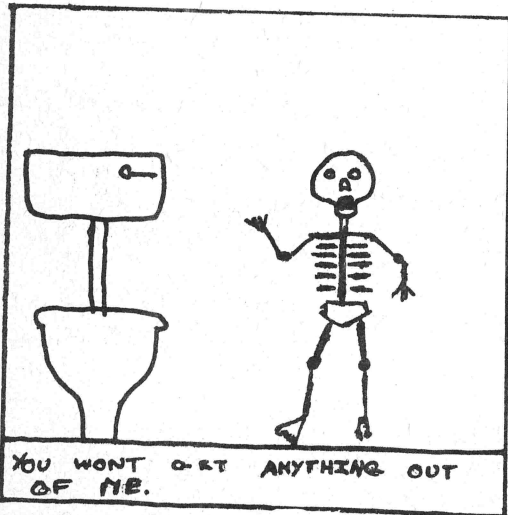
What's the difference between a weasel and a stoat?  
A weasel's weasily recognised, but a stoat's stoatily different.

Where are the Andes?  
On the end of your armies.

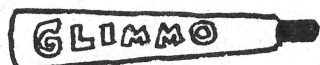
What has walnuts, ice cream, hazelnuts, whipped cream, cherries and blood?  
A knickerbocker gory.

Where is Felixstowe?  
On the end of Felix's foot.

WE ARE SORRY TO SAY THAT  
DUE TO AN INDUSTRIAL  
DISPUTE, BILL THE BLOB  
WILL NOT BE IN THIS  
ISSUE.



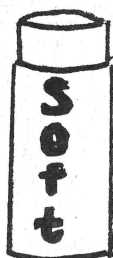
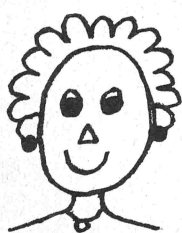
YOU, TOO, COULD  
HAVE PERFECT,  
DAZZLING TEETH  
LIKE THESE. JUST  
USE NEW "GLIMMO"  
TOOTHPASTE.



YOUR TEETH WILL  
SHINE LIKE STARS  
-THEY'LL COME OUT  
AT NIGHT!!

Jokes by Josh Dalby

Sam: Where's your dog?  
Gus: I had to have it put down.  
Sam: I'm sorry. Was it mad?  
Gus: It wasn't exactly pleased...



IS THIS WOMAN WEARING  
NEW "SOFT" HAIRSPRAY?  
THE ANSWER IS YES!!!!  
YES, FRIENDS, NEW "SOFT"  
HAIRSPRAY MAKES YOUR  
HAIR LOOK AND FEEL LIKE  
LACE.  
(BOOT LACE!)



# SOUTH BANK SKATEBOARDERS HEAVEN

BY JON KELLY

What's it like to reach the top, then come down even faster? If you're a skateboarder, exciting. That's what it feels like for those people who can say "phooey" to gravity. They're the people who have reached pro standards. That is the time when you go seriously on to one kind of skateboarding. When you are hot and doing what you're best at other things don't seem to matter. But don't be put off skateboarding by thinking you become a fanatic, you won't. I interviewed some experts at South Bank. This is what they like and why they go there.

The first skateboarder had this to say when I asked him why he came to South Bank.

"Mainly because it's free. you don't have to wear safety gear and it's emptier than skateparks."

Do you ever go to skateparks?

"Yes, Mad Dog Bowl and Skate City."

What do you think of them?

"They're a bit too expensive. Mad Dog Bowl's all right but Skate City's crap."

What's your favourite form of skateboarding?

"Bowl and bankriding."

What about freestyle?

"Well, sometimes for a messabout."

Do you think downhill racing is exciting?

"Yes, I think so."

Do you ever skateboard in unauthorised places?

"Yes, sometimes at a technical college."

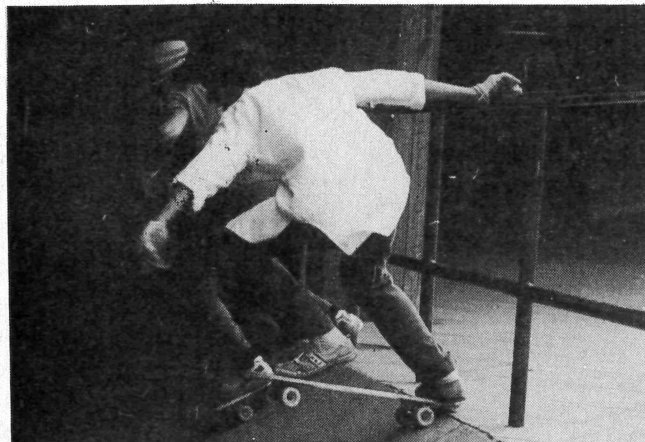
How do people respond?

"Most of them don't care

but a few snobs yell at you."

What do you think of South Bank?

"It's got a nice atmosphere, and people have no right to get in your way because there are railings to stop them."



Lipping at the South Bank.

Next I talked to Jim Slater.

Why do you go to South Bank?

"Because it's free. Skateparks are expensive. It's also much better than skateparks."

What do you think of the people?

"The atmosphere isn't as good as it was a year ago but it's better now because not so many people come."

What's your favourite form of skateboarding?

"Slalom."

Do you like freestyle?

"Yes, sometimes."

What about downhill riding?

"I like that sometimes."

Last I talked to Keith Adams.

Do you like freestyle?

"Well, I'm no good at it."

What's your favourite form of skateboarding?

"Bowlriding, I'm fairly good at that."

Downhill riding?

"I'm no good at that."

Why do you come to South Bank?

"Well the people are nice here and it's free. Skateparks are too expensive."

If you want to see the best skateboarders, don't search the silent streets and highup hills, go to the South Bank. There you will find the best. Also the not-so-good who reach high standards because they persevere. Skateboarders go there because it compares very favourably with skateparks. It has been railed off for skateboarding and is free. Not only are there ramps and slopes, but there is a long strip for slalom. If you want to set up a row of tin cans then freestylers give you room.

If you learn skateboarding it gives not only you but other people enjoyment if you keep out of their way. If you buy a skateboard do not get one with rubber wheels. For advice go to a good sports shop. A good shop is Alpine Sports 309 Brompton Road. There are other branches but this one specialises. If you want to learn about skateboarding then get a book. An excellent one is "Anybody's Skateboard Book". Price about £2.00. It covers everything.



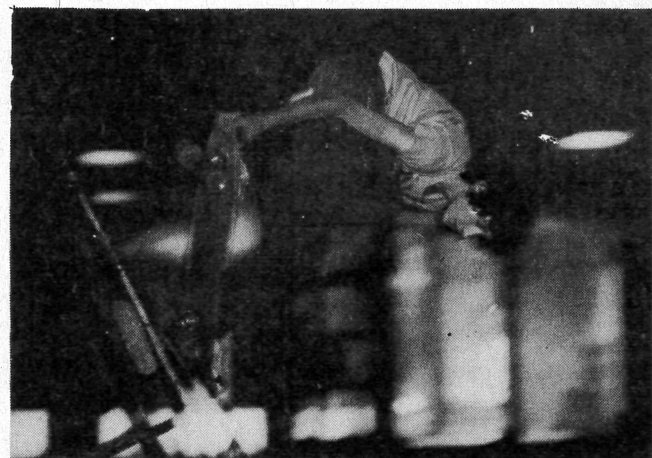
by Karl Mbeki

This is the name of my granddad who is imprisoned in Robben Island which is in South Africa. The main time he was imprisoned and the reason he will be for the rest of his life was for organising against the unjust laws of the South African government. He was arrested in Rivonia outside Johannesburg in 1963. In prison he taught himself the guitar and wrote a book on smuggled toilet paper with a pencil. When he had finished the

book it was smuggled back out, typed and published.

Govan was underground on the run from the police for a long time. He tried to write a book about apartheid, but he could not finish it because he was on the run. His wife Piny looked after their four children (Thabo, Moeletsi, Jama and Linda) and the children of other men on the run and ran a small village shop. Three of the children who have grown up still live in Africa and one, my father, came to London to live.

A hot rider in the middle of a radical stunt.



*As part of a summer project at Centerprise, this newspaper was researched, written, edited, typed, designed, drawn, photographed and pasted up by*

David Lawrence, Mark Lawrence, Rowland Sutherland, Rohan Robinson, Rodney Robinson, Karl Mbeki, Josh Dalby and Jon Kelly.

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# Hackney Claimants organise

If you claim Social Security and you're fed up with being pushed around by the DHSS, then you should know that a new branch of the Claimants Union has been set up in Hackney. This meets every Wednesday at Task Force, 34 Dalston Lane, E8. Each week they discuss ways in which individuals can be backed up in their dealings with the DHSS, the Gas Board and all the other Government bodies which can make life difficult. The Claimants Union believes that unions are not just for people in "gainful" employment but are a necessary way to organise whenever ordinary people find themselves up against the bosses. The pensioner and the single parent, the unemployed school leaver and the disabled may all seem to have different problems: what the problem is, however, is that the government wants to split us into two groups of people, the employed and the unemployed, looking at each other with mistrust.

Contact Hackney Claimants Union at 34 Dalston Lane, E8, every Wednesday at 1pm.

# Common Festival

The first Stoke Newington Common Festival takes place on Sunday 3 September. The organisers, the newly formed Stoke Newington Community Association, promise that it will be a day full of music and entertainment.

The festival will be opened by a parade led by a steel band which will leave Clissold Park at 2.00 pm, arriving at Stoke Newington Common at 2.30 pm. In the rest of the programme there will be performances by Greek, Turkish, Irish and West Indian dancers and the Pack of Diamonds senior and junior majorettes. There will also be live and disco music.

There will be stalls and sideshows from various community groups and organisations (including HPP's world-famous "Bash The Rat"). The beer tent will be open all afternoon. There will be roundabouts and candyfloss and lucky programmes and puppets and donkeys ... what more could you want? People of N.16 - this is your day!

Further information can be got by phoning 806-3225.

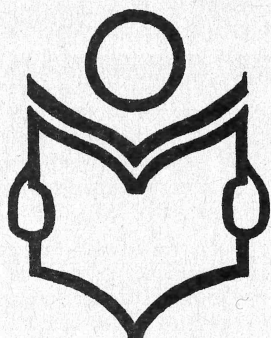
# P.S. on the Homeworkers

The Wages Inspectorate, whose job it is to set minimum wages, is going to set up a special section for homeworkers, said the Secretary of State for Employment last month. However, the Department of Employment is going to concentrate its efforts on three south London boroughs: Lambeth, Southwark and Wandsworth.

Considering the evidence of the number of homeworkers there are in Hackney (see last month's paper for a long article on homeworkers) it seems crazy that the Department of Employment is putting no effort into investigating conditions in Hackney.

Contact Hackney Homeworkers Campaign, c/o 50 Rectory Road, N16.

# we still need to read...



The national publicity about adult literacy is dying down. But 15,000 people in Hackney still don't read and write as well as they need to. And more leave school every year.

Teaching centres in Hackney still need volunteers. Why volunteers? Not to do it on the cheap, but to give learners the attention they need. And to put over the message that teaching isn't the monopoly of the trained: people can and do learn from each other.

If this is a kind of social action that you could carry on over a long while, then contact Sue Shrapnel at Hackney Reading Centre at Centerprise tel 254 9635. Do it soon: our next course of preparatory meetings starts on September 8.

# SQUATTING is still legal !

Squatting is still legal despite recent changes in the law. Many people have been misled by press reports and police propaganda into believing that it is now illegal. The truth is that squatting is not a crime and that thousands of people throughout Britain are still squatting as the only way they can get a roof over their heads.

The Criminal Law Act which came into force at the end of last year repealed a lot of the old laws on squatting and has made it more difficult for people to squat. In very limited circumstances which are explained below it has made squatting illegal. For all intents and purposes, these situations should not arise if you have read this article.

## OFFENCE TO CAUSE DAMAGE

The law about getting into a squat is virtually the same as before. It is an offence to cause damage to property when opening a place up but as long as you can get in without doing so, you're okay. Changing a lock is not considered damage but forcing a door or breaking a window is. The problem the police have is actually finding out who did what bits of damage and whether they were caused by squatters or by vandals. The problem for you is that if the police arrive as you are moving into your squat, they may well either arrest you or prevent you from entering in some other way. You probably won't be busted, but you'll still be homeless.

Once you're in, the new Criminal Law Act gives you limited protection. It makes it an offence for people to break in to the house forcibly if there is someone there who doesn't want them to come in. So, when there is nobody in your squat, the owner is legally entitled to enter forcibly, as it is not a crime to smash one's own property, and throw you out.

## NEW MEANS OF EVICTION

The new law has added two new means of immediate eviction backed up by the criminal law if you fail to leave. It has created two legal creatures called 'Displaced Residential Occupiers' and 'Protected Intending Occupiers' (DROs and PIOs). A DRO is a person who was living in the house

you have squatted and has been displaced by your action. Since squatters do not take over already occupied homes, this is not very important but you could be at risk if there is some furniture in the house and the landlord claims you have displaced him or her. There are two types of PIO: a person who owns the house you have just squatted and who intends to move into it in the near future; secondly, a person who has been allocated a council or housing association home and is prevented from moving in by you.

## SWORN STATEMENT

In the first instance, if the PIO wants you to get out, they have to show you a statement sworn before a solicitor which states that they intend to move in in the near future. In the second instance, you have to be shown a certificate issued by the owning authority (council or housing association) showing that a tenant has been allocated the home. In all the above cases - DROs and PIOs - only if you fail to leave when asked to do so can you be arrested and charged with an offence. So if you are unlucky enough to choose the wrong house, just agree to leave. When choosing your squat, avoid brand new property as it will probably be about to be occupied.

## CIVIL COURT PROCEDURE

Despite these changes in the law, most squatters are still being evicted through the civil court procedure which normally takes about a month after the initial summons is served.

The Criminal Law Act created the offence of 'trespassing with an offensive weapon' which has not been used up to now but could be widely applied. The police have to show that it was the intention of the person to use the weapon offensively.

All squatters are trespassers so don't wave your kitchen knives at any police who happen to burst in.

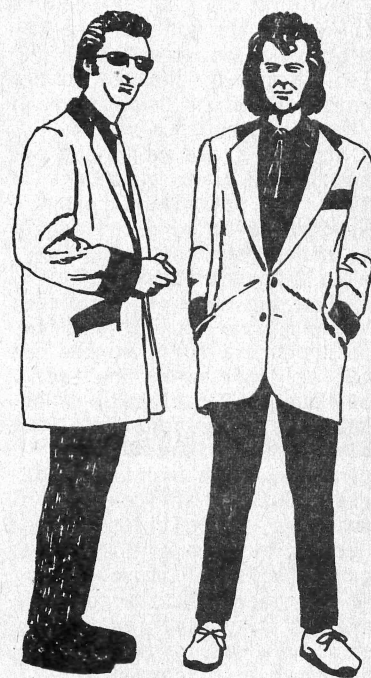
For a detailed run-down of all these laws and much more, buy a 'Squatters Handbook', available from all good community bookshops or direct from the Advisory Service for Squatters 2 St Paul's Road, London N1, price 30p post paid, tel 359 8814. They will also help you with any squatting problems.

## PUB REVIEW

# CREPES 'N' PINTS

Rock 'n' Roll rules OK!... along with its country cousin, Rockabilly, at the Adam and Eve pub in Homerton High Street, E9. Homerton jives to the sound of live rock 'n' roll every Saturday and Sunday night at this plush pub.

Rock 'n' roll first came to the Adam and Eve in 1974 with the arrival of fan/manager, Terry Marshall. Even though he has departed, the tradition has been continued by the current management. They deserve full marks for providing live entertainment without financial help from their brewery and especially in the face of the spiralling fees from rock 'n' roll groups. When it has not proved



possible to have a live group, there is a rock 'n' roll disco.

The music played is a mixture of "traditional" rock 'n' roll and its slightly more countrified cousin, Rockabilly. The management reports no trouble from followers of either type of music.

Sun 28 August	Cruisers
Sat 3 September	Restless Rockers
Sun 4 September	Saucers
Sat 10 September	Crepes and Drapes
Sun 11 September	Freddie Lee
Sat 17 September	Whirlwind
Sun 18 September	Shakin' Stevens
Sat 24 September	Jets
Sun 25 September	Cavan

# Print it yourself



You or your group want to screenprint posters or maybe T-shirts or postcards? Print up photographs? GREAT!

If you're non-commercial you can come and do it at the Workshop - we'll teach you the processes and work with you on the design.

We work by arrangement - phone 254 3082 to talk about what you want to print and to book in time. (Don't leave it till the day before you want to come!)

Costs are for materials and 10p per hour use of premises.

Contact The Lenthall Road Workshop, 81 Lenthall Road, E8, community screenprinting and photography workshop.



# HOUSING...

## what ought to be done

As reported in our article on p.2 on the Partnership Agreement, the commitment to a better housing service in the borough is reaffirmed. The "Interim Strategy" report published on 19 August aims to ensure that by 1985 there will be sufficient housing available in public and private ownership to house adequately not only existing residents but also the skilled and professional workers who wish to move into the borough. The strategy is more than ambitious, it is ludicrous. The partnership agreement itself guarantees only £27 million over the next three years - and that must be shared with Islington. For the aims of the Interim Strategy document to be fulfilled in any way implies complete co-operation from the Council.

But the problem is much more complex than this and we should not be lulled into a false sense of security by the optimistic report and the encouraging words of deputy Council leader John Kotz. Hackney could have a bright future, but it will only be the case, in housing at least, when the Council and its officers produce a fully worked out and detailed programme. The fact that the Housing Department, under Tony Shoults's direction, have considerably increased the Housing Investment programme bid is to be applauded. But the officers and the committees, and ultimately the Labour group, must be of like mind in order for any real improvement to stand a chance. At the moment there are too many divisions and too much mutual suspicion for such co-operation to commence. The Labour group, for instance, voted at their last meeting to reduce the Investment programme bid proposed by the Housing Development Committee.

The removal of Bob Darke from his seat on the Housing Management Committee only adds more suspicion

that the Council is unwilling really to listen to what the people have to say. Situations such as these do nothing to give us confidence in those who determine the quality of housing provision in the borough.

Before we spend whatever money is allocated to the borough, we need to have a full complement of housing officers. The new structure of the Housing Department will still be inadequate for our needs, and before we can expect people to want to work for Hackney Council we need to offer a full housing programme that will indicate that the Council and its officers are committed to real improvements.

## and what is being done

The recently formed South Hackney Residents Association has been meeting with representatives from Shelter and the Hackney Housing Action Group to discuss the future of some properties in the Victoria Park area. The properties in Cawley Road, Rockmead Road and Wetherell Road are scheduled for redevelopment by the Guinness Trust, but the Residents Association challenge whether this would be better than a scheme to improve the properties. Rehabilitation is not only a policy more forward than redevelopment by the Government but is often more economical than some property developers give it credit for. It will be interesting to see what the SHRA comes up with.

# WEA

The Autumn programme for the Hackney Branch of the Workers' Educational Association has been issued. Eight classes have been arranged at various venues.

**A People's Autobiography of Hackney**  
A fortnightly evening class in which members work together on local history projects concerning all aspects of working class life in Hackney in this century. Quite a lot of the work is done using tape-recorders and cameras. Starts Wednesday 4 October at Centerprise, 8.00 pm.

**Introduction to Psychoanalysis**  
This course aims to introduce students to the basic terms and principles of psychoanalysis. Starts Thursday 5 October at Centerprise, 8.00 pm. Fortnightly.

**Micro Chips: Silicon electronics and society**

Silicon chips are a highly sophisticated development of the electronics industry which could have far reaching implications on the employment structure. Starts Monday, 2 October at Centerprise, 8.00 pm. Fortnightly.

**Hackney Writers' Workshop**

A workshop for local people who are interested in writing both prose and poetry in a realistic tradition. The workshop has been running now for two years and has given quite a few public readings. Starts Wednesday 27 September at Centerprise, 8.00 pm. Fortnightly.

**The Ragged Trousered Philanthropists and what then?**

A course of six meetings based around Robert Tressell's famous novel of working class politics. Starts Monday 2 October at Hackney Labour and Trades Hall, 8.00 pm

**Issues of community child-care**  
A series of six fortnightly meetings with speakers which will examine various aspects of the implications of community child-care. Starts Thursday 28 September at Defoe Day Care Centre, 7.30 pm.



**Women Today**

A weekly course of discussion meetings, with invited speakers, about various aspects of a women's role in contemporary society. Starts Wednesday, 20 September at Hoxton Hall at 10.00 am.

**Painting and Art Appreciation**

A series of six weekly classes concerned with the techniques which underlie a painting through discussion, visits to galleries, and practical work. Starts Tuesday 17 October at Wally Foster Centre, 7.30 pm.

For further details of any of these classes write to : Hackney WEA, 136 Kingsland High Street, London E8.

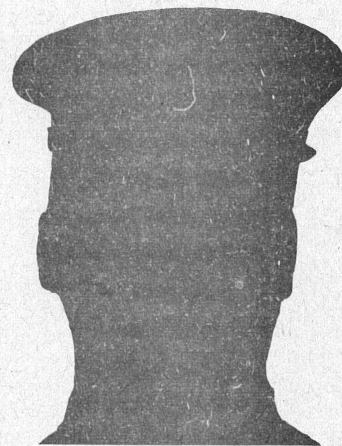
## THE RETURN OF COLONEL B

On Tuesday 5 September two journalists and an ex-soldier charged under the Official Secrets Act will come up for trial at the Old Bailey. The charges that they face are so serious that each of them could get up to fourteen years in jail.

The star prosecution witness will be the most famous officer in the British Army, Colonel H.A. Johnstone, perhaps better known as "Colonel B". Regular readers of HPP will probably be aware of the facts of the case, which we have covered since the arrests of the three defendant, Crispin Aubrey, John Berry and Duncan Campbell (ABC) in February 1977. What is vital now is that those people who support the campaign for their defence turn this support into action around the time of the beginning of the trial.

The most important event is the picket of the court on the opening day. It is expected that several hundred people will be there for the start of a case which could have the most profound effects on some of our most basic freedoms: the right of individuals to speak and publish, and the right of all of us to know what the State does in our name with our money.

John Berry wrote in his original statement to the Agee-Hosenball Defence Committee that the Government is trying desperately to cover up "certain murky facts... from which it will derive no credit and which may lead to exposure of the apparatus which could transform Britain into a police state overnight." And with a Labour Government refusing to put into practice the reform of the Official Secrets Act that it promised in its election manifesto, this is



precisely what could happen. The faceless men in the background, the right-wing clique who control the secret agencies like MI5, who spy on the lives of millions of ordinary people, will not allow any Government, however radical, to undermine their authority. So Britain has one of the most secret Governments in the Western world.

If we are to find out more about how our money is spent and on what then we need more Government employees like John Berry, who are prepared to speak out, and more journalists like Crispin Aubrey and Duncan Campbell, who are willing to publish information.

The picket of the court will meet at 9am outside the Old Bailey on Tuesday 5 September. There will also be a regular lunchtime picket every Tuesday from 12.30pm while the trial continues. Contact the ABC Defence Campaign c/o Time Out, Southampton Street, London WC2. 278 1976 (direct line) or 836 4411.

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paper and all decisions are made collectively. You can tell us what you think about the paper or volunteer to help us write, produce or sell the next issue at a meeting to be held on

FRIDAY 22nd SEPTEMBER  
at 8pm in Centerprise

Or you can contact us by writing to us c/o 136 Kingsland High Street, London E8. Or ring 249 0311 (evenings and weekends only.)

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